

The Stage and  
Its PeopleVivian Martin in "Just Married"  
ALFRED CHERY, HUNTON ANGUSVirginia Clark in  
"The Tyranny of Love"  
JACOB KATZDorothy Ward  
in  
"The Whirl of New York"  
NATIONALFrancette Lynton at New Brighton  
STON-CORRELL STADEthel Barrymore at Palace  
in "Sally"  
JACOB KATZBlanche Ring in  
"The Broadway Whirl"  
STRAUSS-BETTER STAD

## As We Were Saying—

By Heywood Brown

AS Liliom consigned finally to heaven or hell—and why? writes E. R. B. "Had he changed after his fifteen years of hell—and how? I shall be relieved if you will answer these two questions. My answers to them have resulted in my being told by a Yale graduate that I completely missed the point of the play. If by any chance you should agree with him, I will have to admit that I was wrong—or seek another dramatic critic."

As a matter of fact, when it comes to speculation about heaven and hell a Yale graduate is just as likely to be right as anybody else, but we must not interrupt E. R. B., who continues:

"It seemed to me that Liliom earned his way to heaven by his yearning to be good—even though he mended no roofs. His desire to do good was not a means of getting himself into heaven, but was a spontaneous end in itself. He seemed to me to have changed, not in the elements of his character but in their combination. Before his death he was at least twenty-five parts reckless selfishness to one part gentle love. After his return, the combination of elements was so new as to make almost a new character."

## After the Fire the Same Old Liliom

It is our notion that Franz Molnar did not seek to point a moral of any sort when he wrote "Liliom." Nor would he be ready, we think, with an answer to the question of whether Liliom went eventually to heaven or to hell. The joke does not go as far as that, and it is well to remember that "Liliom" is essentially a jesting play. The court in heaven is conceived ironically, and so is the final scene of Liliom's return to earth. But it is a gentle irony which often leads one to believe that Molnar is weeping for the folk whom he has created instead of laughing at them good-humoredly.

We are not willing to accept the theory that the Liliom who comes out of fifteen years in the fiery plane differs in any respect from the old Liliom. The fire has altered nothing. If there must be a moral in "Liliom" we suggest that it may be set down as an affirmation of the belief that the soul of man is tough and unyielding. That is why it is eternal.

The joke, therefore, is not on Liliom, but on the Chief Magistrate of the Heavenly Court. To our mind there would be small sentimental satisfaction for Julie if the man who came back to her for a day had been made over new and entire by the punishment of the after life. Her joy lies in the fact that he is just the same. She sees and understands him a little better now, but nothing has changed.

## Liliom Persists in Spite of Heaven

Of all the conceptions of life after death which we have encountered in fiction or the drama the ironic suggestion of Molnar contains the most comfort and persuasion. He sees heaven merely as a continuation. Life comes across the gap unscathed. To such a heaven man may take his frailties and his failings unimpaired. In heaven Liliom is just the same swagger as he was on earth. Julie would have preferred it so. After all, she did not love Liliom for his potentialities, but for what he was.

We fear Molnar does not actually believe in the heaven which he pictures, but it would be fine to have it so. If personal immortality is to be anything but an empty phrase it must carry with it the assurance to man that he goes to heaven trailing with him not only clouds of glory, but all his pettiness and weakness and passion. To rob him of these things is to endanger his identity. Stripped of his faults he would be unrecognizable to all who loved him. He would not even know himself. Just as Liliom persisted in spite of death so he persists in spite of heaven.

## What's What in New York Theaters

AMBASSADOR—"Dumbbells" in "Biff! Bing! Bang!"  
APOLLO—See new theatrical offerings.  
BELMONT—"Miss Lulu Bett." Dramatization of the Zona Gale novel.  
BOOTH—"The Green Goddess." Artless melodrama.  
CASINO—"Honeydew." Zimbalist musical comedy.  
CENTURY—"The Last Waltz." Musical comedy, with Eleanor Painter.  
COHAN—"Two Little Girls in Blue." A musical comedy.  
CORT—"Tyranny of Love." French comedy.  
ELTING—"Ladies' Night." Turkish bath farce.  
FORTY-EIGHT STREET—"The Broken Wing." Comedy in Mexico.  
FRAZEE—"Gold." O'Neill play. A study in conscience.  
FULTON—"Liliom." Theater Guild production.  
GAITY—"Lightnin'." Frank Bacon in comedy of Reno's divorce industry.  
GARRICK—"John Ferguson." St. John Kevine drama.  
GLOBE—"Sun-Kist." Musical comedy.  
HENRY MILLER'S—"Mr. Pim Passes By." A. A. Milne comedy.  
HUDSON—"The Tavern." George M. Cohan himself as the Vagabond.  
KLAW—"Nice People." Francine Larrimore in Rachel Crothers' comedy.  
LITTLE—"The First Year." Frank Craven in his own comedy.  
LYCEUM—"The Gold Diggers." Comedy of chorus girl life.  
MOROSCO—"The Bat." Thrilling mystery play.  
NEIGHBORHOOD PLAYHOUSE—"The Harlequinade." Ballet.  
NEW AMSTERDAM—"Sally." Ziegfeld's musical comedy production.  
SELWYN—"Snapshots of 1921." Nora Bayes, Lew Fields, De Wolf Hopper.  
SIXTY-THIRD STREET—"Shuffle Along." All-colored melange.  
SHUBERT—"Just Married." A farce comedy.  
THIRTY-NINTH STREET—"The Ghost Between." Arthur Byron in comedy.  
TIMES SQUARE—"The Broadway Whirl." Musical comedy. Richard Carle.  
VANDERBILT—"Irene." Girl and music comedy.  
WINTER GARDEN—See new theatrical offerings.

## \* The New Plays \*

THE WHIRL OF NEW YORK, the latest contribution to the lavish series of musical productions at the Winter Garden, will be presented by the Shuberts to-morrow evening and will serve as the summer attraction of that playhouse.

For this premiere an 8:30 p. m. curtain is advertised, and a special form of ticket printed for the occasion directs attention to the rule that after the curtain goes up no one will be seated until the conclusion of the first act. The request is also printed on the ticket that no one leave the theater until the end of the play.

The cast is exceptionally large and includes some favorites of the legitimate stage and music hall besides several who have become fixtures in the Winter Garden productions.

The piece is in two acts and fifteen scenes. Al Goodman, Lew Pollock and Gustav Kerkor did the music. The book and lyrics are by Edgar Smith and Hugh Morton. Lew Moran has staged it. The dances are credited to Allan K. Foster and the scenes to Watson Barratt.

## Ethel Barrymore Does

## Seven Weeks in Vaudeville

Quitting her reign in the highest priced attraction on the New York stage at the Empire, Ethel Barrymore to-morrow goes to bear the sway over a more accessible realm at the Palace Theater, opening an engagement of fourteen performances in Sir James M. Barrie's "The Twelve Pound Look." She will do seven weeks in vaudeville, supported by an excellent company.

Miss Barrymore is exactly suited to the rôle of the insurgent wife in "The Twelve Pound Look," which is her favorite among the Barrie playlets. Lionel and John Barrymore will attend the Monday matinee in honor of their sister.

The Apollo Theater, from which "Love Birds" flitted at the week-end, will reopen to-morrow night for one week with a program of one-act plays by Miss Billie Shaw. Five plays are to be presented at each performance, each an exposition of a different type of stage art. The list includes a farce entitled "Gutta Iconoclast," which depends principally on situations for its interest; a drama entitled "Pearls"; a novelty playlet called "The Good Woman"; a comedy, "Squaring the Triangle," which will depend on its dialogue for favor; and a tragedy entitled "Grey Hands."

Miss Shaw is well known as a dancer to vaudeville patrons.

The Friars' Public Frolic will take place in the Manhattan Opera House to-night under the personal direction of George M. Cohan. All of the Friars' stars are to appear in skits and playlets, and William A. Brady will return

to the stage for one night only, together his daughter, Alice, assisted by James L. Crane and John Cromwell. Brady will appear in the tank scene of Dion Boucicault's "After Dark," originally done by him more than thirty years ago at Miner's Bowery Theater.

"The Hotheads," recently produced in Washington by Richard G. Herndon, has been well received. James Faller, a new playwright, has adapted it from the story, "Mam Linda," by the late Will N. Harben, the Southern novelist. The story is of the South, of which Mr. Harben wrote convincingly and entertainingly. The new title finds its justification in the big scene of the play where the group of Southern "hotheads" seeks vengeance upon a suspected negro boy, as the play is unfolded, is proved innocent of the crime for which the mob sought his life. The tragedy is prevented by the determined stand of a young Southerner of the new generation. Forrest Winant, remembered for his juvenile performance in "East is West," and Alberta Burton, "the lady of the woodshed," with Arnold Daly in "The Tavern," play the two principal rôles.

Louis Mann Is Enthusiastic  
Over Playing at Winter Garden

LOUIS MANN, who for the first time in many years will appear in association with other stars when he is seen in "The Whirl of New York," the newest Winter Garden production, opening to-morrow night, is enthusiastic about the production and his appearance at the Winter Garden.

"The Winter Garden is one of the most interesting houses in the world," he said yesterday at rehearsal. "It has developed a type of entertainment of its own and it has been a fruitful testing ground for talent."

"I am as interested as a schoolboy going on a vacation in 'The Whirl of New York.' It is going to be a great relief to me to change my style of playing and act in a big musical production rather than a dramatic one."

"To my mind a typical Winter Garden production consists, generally speaking, of two elements—the spectacular and the acting. The stage is large and the auditorium is large also. Consequently, there must be spectacle on its broadest scale. This the Shuberts have provided lavishly in 'The Whirl of New York.' There is in the production everything that can appeal to the eye and suggest the 'whirl,' which to most of us, is the essence of New York."

## \* Stage Gossip \*

SINCE the announcement of the Pulitzer award of \$1,000 to Zona Gale for the best American play of the year "Miss Lulu Bett" has been playing to capacity. The comedy is beginning its twenty-fifth week at the Belmont Theatre and will continue indefinitely. The cast is the same as on the opening night with the exception of John Thorn, who now plays the rôle of Dwight Deacon. Mr. Thorn is perhaps best remembered as creating a part in "Getting Together," where he sang "Dear Old Pal of Mine," written for him by Gitz-Rice for that play. Matinees at the Belmont are Thursday and Saturday.

## Colored Actors Give Lively Show in "Shuffle Along"

Reminiscent of the old Williams and Walker shows of twenty years ago is the all-colored musical melange presented at the Sixty-third Street Music Hall under the name of "Shuffle Along." The book and lyrics were written by F. E. Miller and Aubrey Lyles, a vaudeville team, and the music by another pair, Noble Sissle and Eubie Blake, the latter an unusually good ragtime pianist.

Little Gee and Gertrude Saunders, both of them known in "two-a-day"

circles, are the women principals and add to the general entertainment, both with voices and nimble toes.

The supporting company is strong in numbers as well as in ability to sing and dance, and the comedy interludes compare favorably with any average show of the same character.

The novelty of a "midnight matinee," introduced by the manager of the company with some doubts of its success, has proved so popular that the Wednesday matinee has been abandoned and the extra performance is given now at 11:30 after the regular Wednesday evening show.

The season for the Neighborhood Playhouse having come to an end with the popularity of "The Harlequinade" undiminished, the company, which includes Ian Maclaren, Whitford Kane, Joanna Roos, Albert Carroll, Lily Lubell, John Roche, Pacie Ripple and Dan Walker, has moved up to the Punch and Judy Theatre for a limited engagement. In addition to "The Harlequinade" Dunsany's "A Night at an Inn" will be presented with a special cast composed of Frederick Lloyd, Lawrence Cecil, Ian Maclaren and Whitford Kane.

## Alda and Dooley

## Sign with Ned Wayburn.

Ned Wayburn has placed under long-term contracts Delyle Alda, formerly prima donna with the "Follies" and at present appearing with "Snapshots of 1921," whom he will present in a new musical play next season, and Johnny Dooley, who will make his first appearance under his new manager in September in "Town Talk," a musical play by Mr. Wayburn and George E. Stoddard, with the music written by Harold Orlob.

Blanche Ring, as one of the stars in "The Broadway Whirl," brings some speculation as to whether she will succeed in putting over another of the song hits for which she is famous. It is probable that Miss Ring has popularized more songs than any other woman of the stage. And this faculty for getting a song across must rebound to the genius of the composer, for some of those songs were pretty hopeless until she started singing them. Among the songs Blanche Ring made famous are "In the Good Old Summertime," "The Belle of Avenue A," "Waltz Me Around Again Willie," "Rings on My Fingers," "Yip-I-Addy," "They're All Out of Step But Jim" and "Bing, Bang, Bing 'Em on the Rhine." What will Miss Ring make us sing next?

"The Winter Garden has developed any number of stars. The recent anniversary there surprised even those of us in the dramatic profession, who might be expected to keep informed upon such matters. We were surprised to learn from the facts developed during the anniversary of the very large list of prominent stars who had been made at the Winter Garden—and they are stars in all branches of the profession."

## "Mr. Pim Passes By"

## Back to the Garrick

To-morrow night will see the return of "Mr. Pim Passes By" to the Garrick.

(Continued on page three.)

## The Theater "Slump"

Demand of Stage Hands Only Serious Factor; Prediction That Cohan and Belasco Will Produce

THE announcement by George M. Cohan of his intention to withdraw as a theatrical producer, coupled with David Belasco's "Amen," and the closing of all but twenty-nine attractions in a field where a hundred bloomed a short while ago, have combined to surcharge the theater vista of 1921-22 with gloom. And a deeper tinge was added by the cancellation of preparations by Charles Dillingham for the Hippodrome show, previously announced for August, owing to the demand of stage hands for a wage increase, with the implied threat of calling on the Actors' Equity Association to enforce the demands. Still another pessimistic factor is the extremely bad condition in the theater abroad.

The attitude of the stage hands may operate generally to curtail productions. Other producing managers besides Mr. Dillingham have joined the "Clan Micawber," and are waiting for something to turn up. The stage hands, the producers say, are the only class of laborers demanding increases in a market where many are submitting to reductions.

## But Pessimists Get

## No Special Engagement

In the absence of concerted action by the producers there is a disposition to limit production until some adjustment is reached with the union. Meantime close friends of Mr. Dillingham predict that the Hippodrome will house feature picture plays, supplemented with vaudeville, until a solution of the difference with the stage hands.

But aside from the difficulty with this union there is no special encouragement to the powers of darkness. High cost of production and other retarding factors are common to all industrial activity at this time. If the differences with the stage hands are composed wise men of the theater predict that there will be just as many productions, just as many hits and just as many failures in the coming season as in the last.

"I'll wager that George M. Cohan will produce next season," said a leading producer. "That is just as sure as it is certain that Mr. Belasco will produce. It is the customary thing at this time to make ghastly predictions for the coming year. They don't mean anything."

## More Deep-Seated Causes

## For Slump in England

In England there is unfortunately little improvement in theatrical business. Probably a settlement of industrial conditions alone can bring about a drastic change. The obstacles to prosperity there are high theater rentals, inflated salaries of players, and the high cost of labor, but none of the problems is capable of easy or immediate solution.

Some of the London productions recently withdrawn are "The White-Headed Boy," which Mr. Dillingham has announced for presentation here in the autumn "A Matter of Fact," "Mayor Barbara," "Night Night," and "Sweet William." But managers whose leases have months to run are not willing to sacrifice themselves, and are preparing new plays.

Offsetting the withdrawals were several new productions and the can-

cellation of the notice closing "Chu Chin Chow," which continues its run at His Majesty's Theater, Haymarket. The Prince of Wales Theater opened May 27 with the new Barrie mystery play in one-act entitled, "Shall We Join the Ladies?" This was followed by John Galsworthy's new play "The First and the Last" at the Aldwych. Lord Dunsany's "If," a weird dream drama play, got a cordial reception at Ambassador's.

"The Beggar's Opera," which had a scant career in New York, was played in London for the 416th time on June 6.

## "The Conquering Power" Film

## In Hands of Rex Ingram

The combined efforts of Rex Ingram, youthful director of the famous Italian picture, "The Four Horsemen of the Apocalypse," and Ralph Barton, the poster artist, have resulted in some of the most artistic picture settings ever attempted for "The Conquering Power," the newest production of Mr. Ingram for Metro. This adaptation by June Mathis of the Balzac story will be on an ambitious scale as "The Four Horsemen."

Almost without exception the principal roles for this picture have been assigned to players who enacted parts of prominence in "The Four Horsemen." Those selected include Alice Terry, Rudolph Valentino, Edward Connelly, Bridgetta Clark, Cleo Madison, Noble Johnson and Mark Fenton. The leading rôles are portrayed by Miss Terry and Mr. Valentino.

John Seitz, who had charge of the fourteen cameramen who photographed "The Four Horsemen," will supervise the camera work of Mr. Ingram's newest production.

## Gene O'Brien's Leading Lady

Eugene O'Brien is to have a new leading woman in his picture "Clay Dollars," which is now in the making at the Selznick studios. She is Ruth Dwyer, who is termed by artists as "the girl with the perfect profile." Miss Dwyer has been seen on the screen in "The Stealers" and "The Evil Eye." She first won distinction as an artist's model. Myron Selznick selected her from fifty other leading women, after having had much trouble securing the right type for the part.

## New Theatrical Offerings

MONDAY—At the Winter Garden the Shuberts will present "The Whirl of New York," a revised version of "The Belle of New York." The cast: Louis Mann, Dorothy Ward, Glen Shauville, Adelaide and Hughes, Joseph C. Smith, Charles Dale, Lucille Chalfant, John T. Murray, Florence Rayfield, Kyra, Rath Brothers, Purcella Brothers, Rosie Green, Kitty Kelly, Carl Judd, Jean Redding and others.

At the Apollo Theater William Seabury and Billie Shaw will offer for one week a program of Miss Shaw's playlets, "Gutta Iconoclast," "Pearls," "The Good Woman," "Squaring the Triangle" and "Grey Hands." The supporting cast: Olive Oliver, Averell Harris, Lionel Glennister, Fay Courtney and Berkeley Huntington.

At the Palace Theater Ethel Barrymore will begin a two weeks' engagement in "The Twelve Pound Look," a one-act play by Sir James M. Barrie. The supporting cast: Harry Plimmer, Eas Shannon, James Kearney.